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The absence of the tree trunks in the vase-picture is probably correct, for if the original statues were of bronze, the favorite material at that period for all but architectural sculptures, they would not have required these supports. With regard to the relative position of the two figures, other reproductions of the originals, such as the coin below, make it clear that they must have stood side by side, with Harmodios on the left, not one in front of the other. Their separation on the vase must therefore be attributed either to the artist's desire to show each as completely as possible, or to his fear of the confusion of lines which might result if he tried to draw them as they stood.*

E. R.



STATAR OF KYZIKOS.

A Greek Toilet Box

With a Scene from the *Odyssey*.

The small terra-cotta toilet box acquired by the Museum in 1904 and now exhibited near the fragment discussed in the preceding article (Greek Vase Room, Case 9, second shelf), was found a few years ago, much broken, in a grave just outside the Acharnian (northern) Gate of ancient Athens—in the heart of the modern city. Necessary restorations have been made in plaster, painted a dull black and readily distinguishable from the original lustrous, slightly greenish, black glaze. When complete, the cover was lifted by means of a small bronze ring attached at the centre. (A pyxis with this ring still in place may be seen in the Fogg Museum in Cambridge.)

Aside from its interest as an example of the better work of Athenian potters toward the end of the Age of Perikles, the pyxis makes a more general appeal because of the subject of the design on the cover. It is the best of the very few representations left to us of a charming episode of Homer's *Odyssey*, the meeting of Odysseus and Nausikaä.

Every Athenian schoolboy knew the story by heart: how after the ten years' siege of Troy wily Odysseus had wandered amid countless perils seeking a return home; how he had lost his ships and all his company; how he had been kept a prisoner by the nymph Kalypso until the tenth year from the sack of Ilium. Allowed then to depart, he had all but reached the land of the

hospitable Phaeacians when Poseidon's anger sent a great tempest and crushed his raft; and the much-tried hero spent two whole days in the deep. Making land at last, naked and scarcely alive, he hid himself in a thick copse and slept.

A stream flowed hard by the place. To this, next morning, came Nausikaä, daughter of the king Alkinoös, attended by her maidens, to wash out the garments that were her care as a grown daughter in her father's house. The girls accomplished their task and, while the garments were drying, fell to playing ball. At length their cries at a mishap in the game awakened Odysseus, who then approached them. This is the moment depicted on the vase.

The hero comes crouching forth, seeking to cover himself with branches plucked from the thicket in which he had slept. Even in the rather summary representation of this thicket, the artist has been at pains to show stumps from which boughs have been broken. Odysseus has also about his left arm the veil lent him by the sea nymph Ino, which had saved him from perishing with his raft. The way is pointed out for him now by Athena, that one of the gods whose especial care he had ever been. As in the story, she is present and active but unseen, so here she is perhaps understood to be invisible to the mortals around her.

On the right and left Leukippe and Phylonoë (she in the embroidered coat) flee affrighted from the intruder. But Nausikaä stands firm awaiting him, "for Athena gave her courage of heart and took all trembling from her limbs."

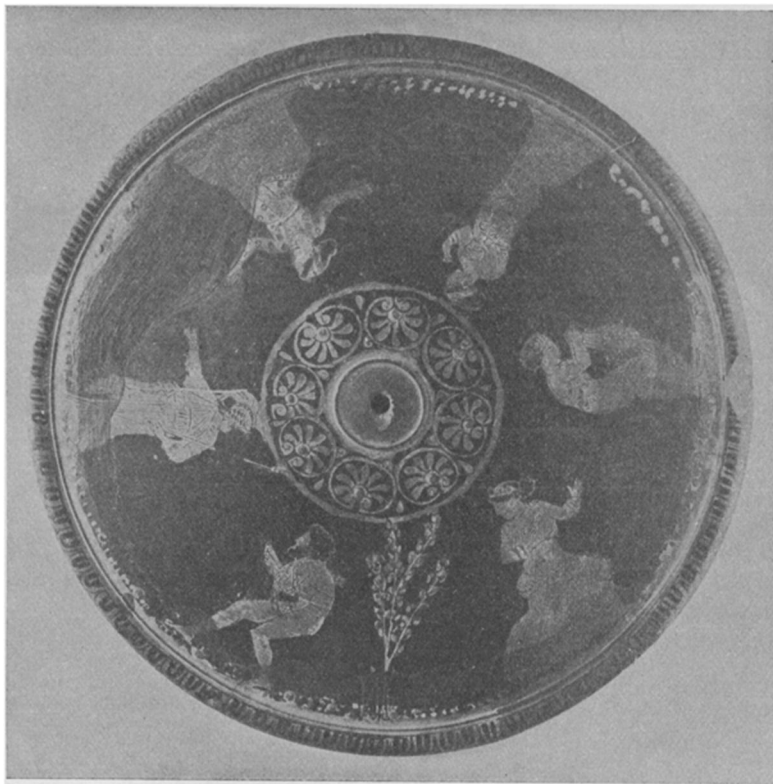
Beyond the princess is Kleopatra,—her name, like that of each of the others, is inscribed beside her,—quite unconscious of the excitement of her friends. She stands in the water with her chiton drawn up above her knees, still busily washing a garment (not her own skirt, as a mistake of the restorer makes it appear).

In this figure the painter has not followed exactly the chronology of the poem: the washing had been quite finished before Odysseus appeared. Similarly, the presence of the veil on the hero's arm is strictly an anachronism: he had returned it to Ino directly upon reaching land. Nevertheless, the unity of the scene has not been impaired. It is given greater variety, and more of the story is suggested—Kleopatra's work points to the errand that had brought the maidens here; the magic veil speaks of Odysseus' shipwreck and narrow escape from death. The girls' play may be indicated by the round red objects among the white pebbles.

The characterization of the little figures is very happy. Observe Kleopatra's complete absorption in her task, and the queenliness of Nausikaä—not undeservedly does Odysseus compare the stately figure with a young palm tree he had seen "springing up beside Apollo's altar in Delos." Note also her obvious superiority, not in courage only, but in form and breeding, over the frightened maids. Athena recalls the noble type of statues that very age was dedicating to her. In the attitude of Odysseus is seen, with his shame at appearing nude, some hint of the stealthiness and cunning of his character.

That the dramatic quality, the individualization

* Restorations of the Naples group, corrected from other copies, are exhibited in the Cast collections of Dresden and Strassburg. The former is illustrated by Joubin, *Sculpture grecque*, figs. 1, 2; the latter by Lechat, *Sculpture attique*, figs. 36, 37. Both vary from the figures on our fragment, especially in the action of the arms and hands. Lechat (p. 443, note) speaks of a third, recently completed, in the museum of Brunswick, which is not yet published.



COVER OF AN ATTIC PYXIS
Representing the meeting of Odysseus and Nausikaa.
(About 430 B. C.)

of the figures, was original with the potter who made the vase is altogether unlikely. He doubtless followed within his field some greater work known to him. This may well have been the meeting of Odysseus and the Phaeacian maidens painted by the great Polygnotos* two or three decades earlier.

As may be read in the sixth book of the *Odyssey*, the princess heard the suppliant graciously, and gave him food and raiment and guidance to her father's house. Here he was again kindly entreated. In the hall of King Alkinoös he told the tale of all his wanderings. The second night a swift ship of the Phaeacians bore him to his native Ithaka. The ship returning was by Poseidon turned into stone. Men point it out to-day — a little distance from the capital of Corfu, which when this vase was made was already identified with the Phaeacian land.



* Dr. Friedrich Hauser, who publishes the pyxis in Vol. VIII. of the *Jahreshefte des österr. arch. Inst.*, p. 13, pl. I., would connect the painting by Polygnotos with Sophocles' tragedy, "Nausikaa."

The Third and Fifth Galleries.

Dr. Henry C. Angell, in showing at the Museum the pictures now in the Fifth Gallery, lends a part of a collection distinguished for the significance of its examples. The pure and keen beauty of the landscape with tall trees by Corot, the nude study by Millet, and the sober and splendid landscape by Courbet betoken a standard that is as rare as it is high. Beside these wonderful little canvases, there are two admirable examples of Jongkind, and a "Shepherd" by Corot, that will be studied devotedly by any one familiar with the painted record of the artist's first juvenile but intense vision of Italy.

One other picture lent by Dr. Angell is Turner's great "Shipwreck" in the Third Gallery. One must pay to the ripe mastery of this handling and the measured sublimity of this conception the tribute of placing it for admiration even above the two gorgeous fantasies of the same painter that hang near by.

There are three French pictures lent by Mrs. David P. Kimball in the Fifth Gallery which express the delicate side of Parisian art in the second half of the nineteenth century; two admirable Boudins, and an Alfred Stevens of more than ordinary charm.